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SEPTEMBER

TEXAS ARCHITECT

OFFICIAL PUBLICATION OF THE TEXAS SOCIETY OF ARCHITECTS

IN THIS ISSUE

- ◆ "At Home With Architecture"
- ◆ Congressmen Are Not Architects
- ◆ New Dallas Decorative Center
- ◆ Why Study Architecture?



The new radio and television station for KGNC, Amarillo, has been selected by members of the Panhandle Chapter, AIA, as representative of recent work in the Chapter area. Architects: Robert E. Hucker, TSA-AIA, Amarillo, with Earl W. Parge, TSA-AIA, associate.



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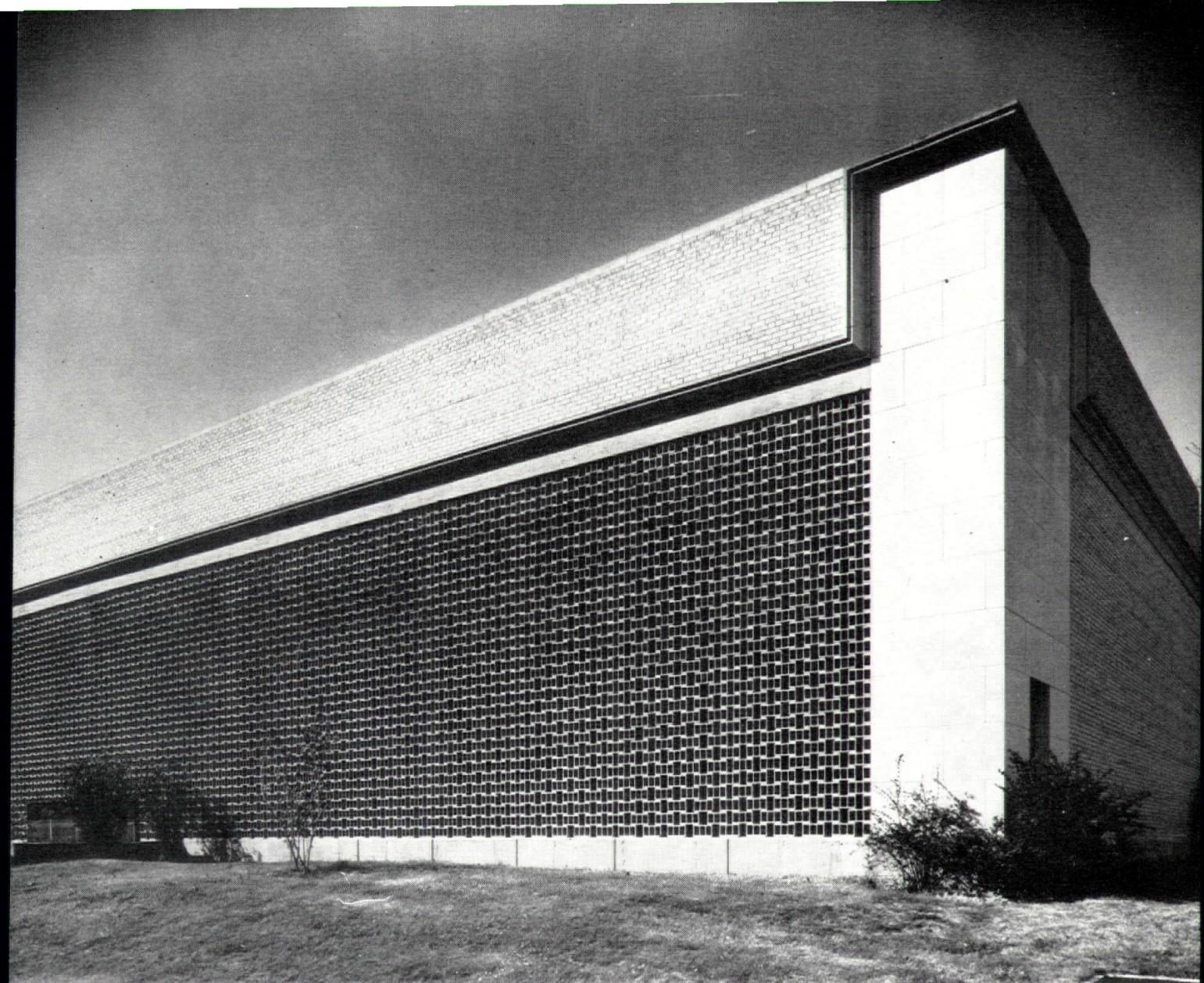
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THE TEXAS ARCHITECT

VOLUME 6

SEPTEMBER, 1955

NUMBER 5

INSIDE THE TEXAS ARCHITECT

AIA Stand Widely Applauded	5
At Home With Architecture	7
New Decorative Center In Dallas	8
Why Study Architecture?	9
Central Texas Chapter History	10

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CONGRESSMEN ARE NOT ARCHITECTS

We devote a considerable amount of space this issue to the controversy over the Air Force Academy architectural design, because it involves a basic and extremely important principle.

That principle is: the design of a building should be left in the hands of the appropriate persons, the designated architects and engineers as professionals, and the client.

In the words of the Denver Post, architecture, like jet plane design, should be left in the hands of specialists. "Congress has no business trying to get into this act."

Officials of American Institute of Architects saw a situation developing in which a fundamental professional principle was under attack. For this reason, the Institute came to the defense of an individual firm, in what was an unusual and precedent-setting move. The reason was plain: the entire profession was in a sense under attack. And the attack was not in the nature of constructive, above-board criticism. Much of it was obviously originated by a small, disgruntled minority and by those with special interests.

The TEXAS ARCHITECT views with real satisfaction the nationwide response in support of the AIA position, the vote of the Senate to restore Air Force Academy construction funds, an appropriation of \$20,000,000 to get construction underway, and indications that the entire matter has been favorably settled in Congress.

The President's Letter

By

Grayson Gill

TSA-AIA

President,
Texas Society
of Architects



It is gratifying to note that the Senate has voted to restore the full \$79 million appropriation for the Air Force Academy, and a joint conference group has actually provided \$20 million to get construction underway, after a controversy that involved a fundamental principle of the architectural profession.

In brief, Congressmen attempted to take the design of the Air Force Academy away from the designated architects and engineers and the client, the Air Force itself. This followed upon what appears to have been some high-level lobbying, plus disgruntled comments by a well-known architect who is famed for his love of publicity and ability to engender controversy.

Public opinion, well directed by statements from spokesmen for the American Institute of Architects, helped to get this situation in true perspective. One cannot deny Congress the right to investigate carefully whatever involves the expenditure of public funds, and particularly anything as important as a permanent home for the Air Force Academy. But when Congressmen attempt to dictate decisions best left to specialists, it is another matter. Architectural design is most certainly an area of special knowledge to be handled by professionals.

Influential newspapers including the Denver Post, New York Herald-Tribune, San Francisco Chronicle and Boston Herald helped greatly in clarifying the situation with soundly-written editorials. The Air Force itself aided most considerably with statements in support of the AIA position.

The Texas Society of Architects takes this opportunity to congratulate the AIA most heartily, on its sound and ethical handling of this entire matter. It was not that the AIA wished to come to the defense of any particular design or firm of architects. The upholding of a fundamental principle affecting not only architecture but many other avenues of professional life was the issue.



Pumping station, Spokane, Wash.



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Public building, Montgomery, Ala.

Warren, Knight & Davis, Birmingham, architects

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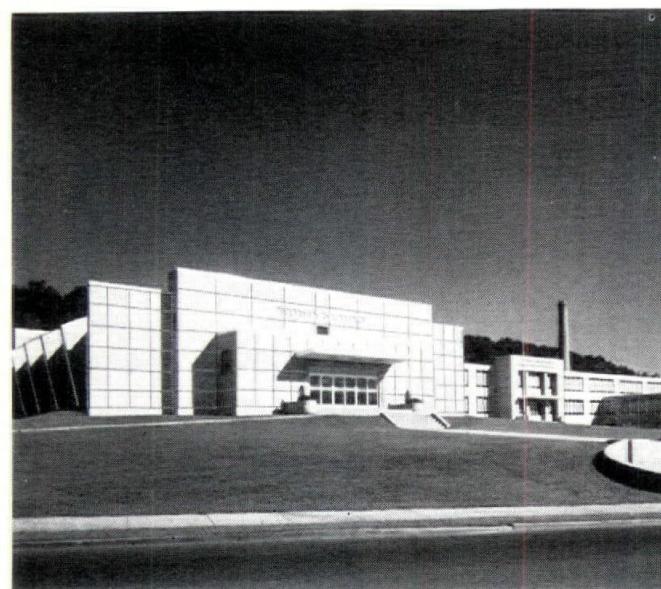
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AIA Stand In Air Academy Controversy Widely Applauded

The stand taken by the American Institute of Architects in the controversy over the design of the various buildings for the proposed Air Force Academy near Colorado Springs, Colo., has been widely applauded by Air Force officials, leading newspapers and magazines, professional groups and many segments of the general public.

The controversy arose when a small group of Congressmen criticized the preliminary design for the Academy, by the well-known architectural firm of Skidmore, Owings & Merrill. Later, an individual architect who in no way represents either the AIA, the architectural profession in general, or a sizable segment of the profession, chose to criticize the preliminary design before a subcommittee of the House Committee on Appropriations. It is reported that the architect in question had sought the commission to design the Air Force Academy but that he withdrew his application before final consideration was given to applicants.

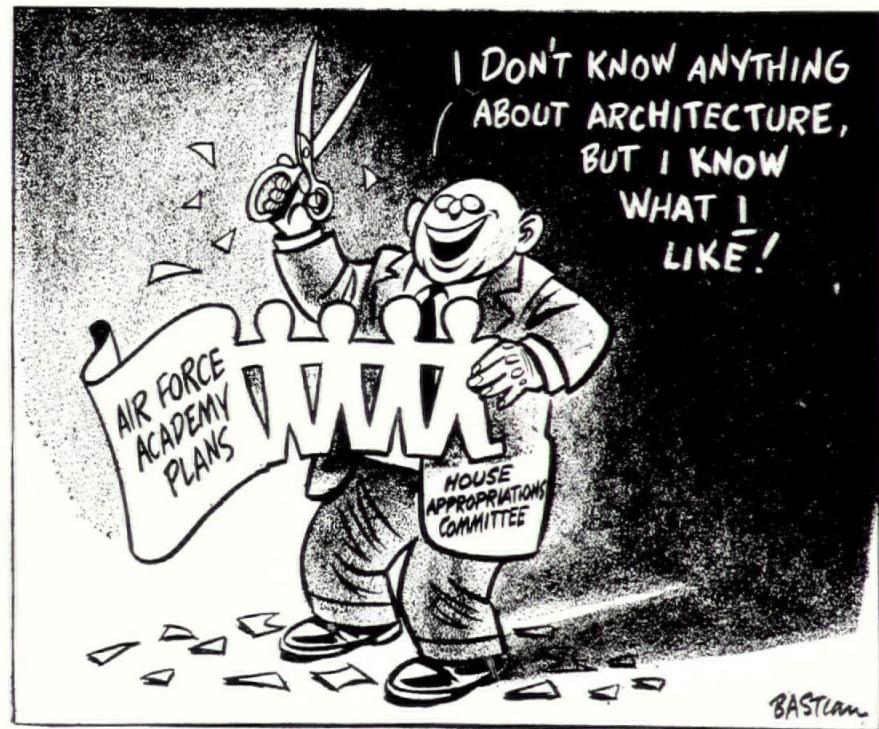
Subsequently, criticism by a few House members continued, particularly within the House Appropriations Committee. At the same time, certain lobbying interests in Washington intensified a campaign against the preliminary designs. The House of Representatives then voted to withhold funds for construction of the Air Force Academy.

Fundamental Principle Involved

The Institute had been watching the entire situation very carefully, because a fundamental principle was involved. The Institute's purpose in entering the controversy was to endeavor to have responsibility for the design of the Academy left in the hands of the appropriate persons—the designated architects and engineers as professionals, and the U. S. Air Force as the client. The AIA does not believe that the design of public buildings can be dictated by Congress, by uninformed persons, or by those with an ax to grind the best interests of the public, the architectural profession, or clients in general are to be saved.

In the words of the Denver Post:—"Architecture, like jet plane design, should be left to specialists. Congress has no business trying to get into this act."

Therefore, when the Senate and House asked that AIA representatives



Cartoon by Bastian, San Francisco Chronicle. Reprinted through the courtesy of that newspaper.

appear before appropriations committees, AIA President George Bain Cummings and Executive Director Edmund R. Purves represented the Institute before the Senate group. Mr. Purves appeared alone before the House committee in a meeting arranged on short notice after Mr. Cummings had left the capital. In both the appearances, the Air Force read into the record a statement issued by Mr. Purves on behalf of the AIA Board of Directors.

As a result of the hearings, and the nationwide indication of opinion favoring the position of the AIA and the Air Force, the Senate has voted to restore the entire \$79,000,000 for Academy construction withheld by the House. It is expected that after discussion in joint conference similar action will be taken in the House. In the meantime House-Senate conferees have voted \$20,000,000 so that the project can begin.

Following are some letters, quotations and editorials indicating how widely the AIA position was applauded:

"I take this opportunity to thank you for your most unbiased statement on behalf of the Board of Directors of the American Institute of Architects concerning the Air Force Academy design.

"We believe that we have probably as able a group of architects and engineers as has ever been assembled in a building enterprise. I have confidence that these men will present for our approval the most appropriate buildings possible for our Air Force Academy.

The excellent approach you have taken and your support on this most controversial matter is gratifying."—Harold E. Talbott, Secretary of the Air Force.

"We would like to repeat again our sincere appreciation of the outstanding job accomplished by you, George Cummings, and the Institute in connection with the Air Force Academy matter.

"Starting with the statement of the Board of Directors and followed through by your personal appearance with Mr. Cummings at the Senate and House Appropriations Committee meetings, the whole matter was handled with professional dignity and, at the same time, with vigorous and prompt action.

"We think a number of the members of Congress left the meetings with a much better appreciation of the work of the Institute, and the ethical and professional practice of architecture.

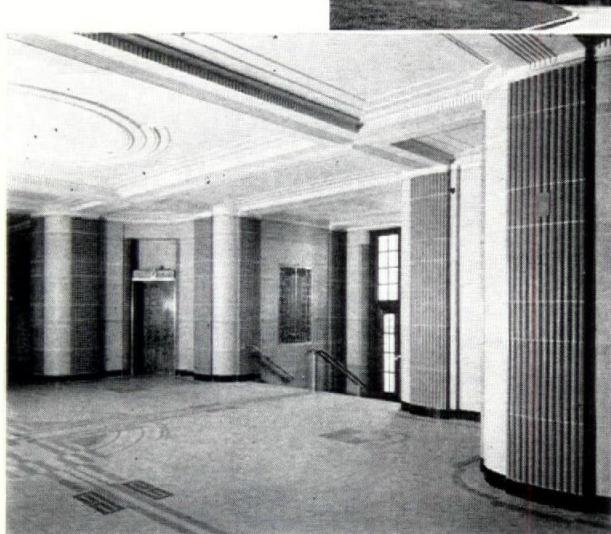
(Continued on Page 12)

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War Department
Corps of Engineers

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"At Home With Architecture"

To Be Introduced in Texas

The long-awaited project of introducing the AIA-sponsored publication "At Home With Architecture" to selected school systems in Texas is about to become a reality. Few activities of the TSA have engendered greater interest and enthusiasm by architects and educators alike.

Essentially, "At Home With Architecture" is a manual of suggestions for teachers for the presentation of architecture in the primary, elementary and junior high school years. It in no way conflicts with the regular curriculum of these years but is a valuable complement to learning in all studies, since architecture touches upon so many of them. It provides the teacher with a tool to enrich her teaching projects in art, social studies, etc., with a fund of cultural information not found in ready, usable form in any other publication.

TSA Making Pilot Test

The Texas Society of Architects is indeed fortunate to have been permitted to make the pilot test of this book for evaluation before it is released nationally. We are even more fortunate to have the full cooperation of the Texas Education Agency, whose officials studied the manual in manuscript form and offered constructive suggestions as to the means of introducing the book to representative Texas school systems.

"At Home with Architecture" will be used and evaluated in one of the major school systems in the state, and also in a small and in a medium-sized system. It will further be distributed to all schools of education at Texas colleges and universities.

The important evaluation by teachers using "At Home With Architecture" will be to determine if the manual achieves its general objectives, which are:

General Objectives

"To help the student . . .

- observe the architecture that is all around him.
- understand the influences that tradition, culture, weather and the habits of man have had on the history of architecture.
- understand how better architecture leads to better living and better health.

- recognize the best in design and decoration.
- explain how architecture meets man's needs."

The introduction states in part: "The values of good architecture are all around us. Architecture is the expression of a civilization through the medium of building. We are born in architecture and live most of our lives in it. Our cities are, in fact, architectural museums — reflecting in their skylines the use of materials, light and space. Schools, libraries, stores, gynasiums — every type of structure in our communities is the product of the architect's art and science. Architecture is — in fact — a creative force for America's tomorrow. And tomorrow's adults need to understand a respect for order and the need for living freedom which is at the very basis of good design — whether we are talking about the design of a cottage or a skyscraper."

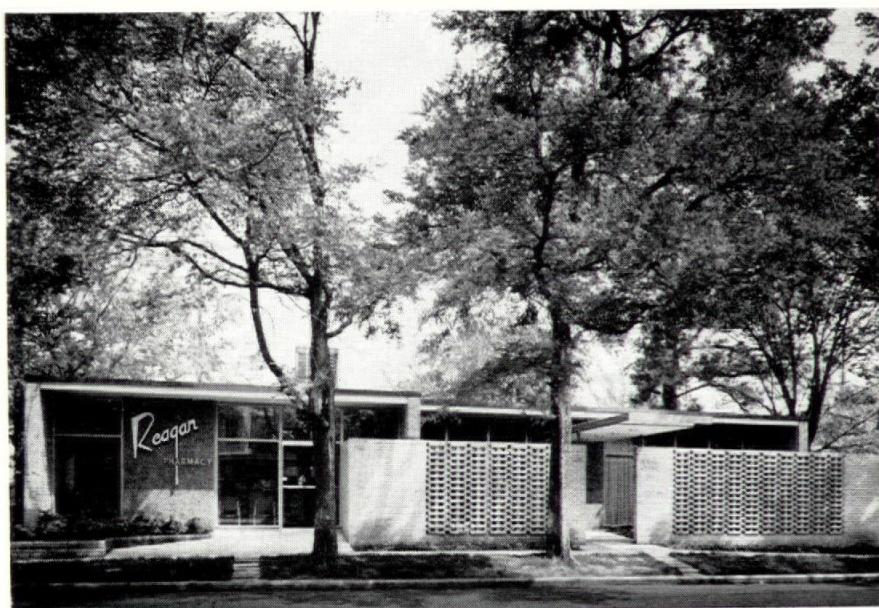
This introduction perhaps best explains why it is so important that this material be made available to outstanding teachers in the Texas school systems for inclusion in their teaching projects.

Texas Education Agency Help Invaluable

The assistance of Dr. J. W. Edgar, commissioner, and Dr. Lee Wilborn, assistant commissioner, has been and will continue to be invaluable to the TSA in providing much needed recommendations. The staff of the University of Texas School of Education promises to be a prime source of comment on an evaluation procedure for the manual.

The author of "At Home With Architecture" is Anson Campbell, public relations consultant to the AIA. He has received guidance and assistance from: Helen Cabot Miles, National Art Education Association, Newtonville, Mass.; Alfred Howell, directing supervisor of art, Cleveland Board of Education; Mary Adeline McKibbin, director of art, Pittsburgh Public Schools; Rosemary Beymer, director of art, Kansas City, Mo., public schools; William E. Lloyd, National Education Association, Washington, D. C.; Ida May Anderson, Supervisor of Art Direction, Los Angeles City Board of Education; Edith Henry, Teachers College, Columbia University; Lyle W. Ashby, N.E.A.; Elizabeth Graf, director, section on elementary education, Pittsburgh public schools; Wilhelmina Hill, specialist for social science,

(Continued on page 15)



Houston Award of Merit Winner

The Durham Clinic at 411 West 20th in Houston, designed by George Pierce and Abel B. Pierce, TSA-AIA of Houston, won an Award of Merit in the 1955 Honor Awards Competition of the Houston Chapter, AIA.

New Decorative Center In Dallas Emphasizes Importance Of Architecture

The Decorative Center, part of which has just opened in Dallas, will present to the Southwest an accessible headquarters of leading lines of furniture, fabrics, and home furnishings accessories. For the first time the Southwest will have a merchandise mart operation for these lines similar to those in other major cities.

The Center is of importance architecturally because it involved the solution of several unusual problems in design, materials and construction, and because it represents a trend toward making furniture, fabrics, and accessories available in one central location.

At least nine lines represented have never before been housed in showrooms in Dallas. Show space for other lines represented have heretofore been scattered throughout the city. Showrooms in the projected six buildings within the Center will now be within walking distance instead of miles apart in different parts of the city.

Nine Acres in Size

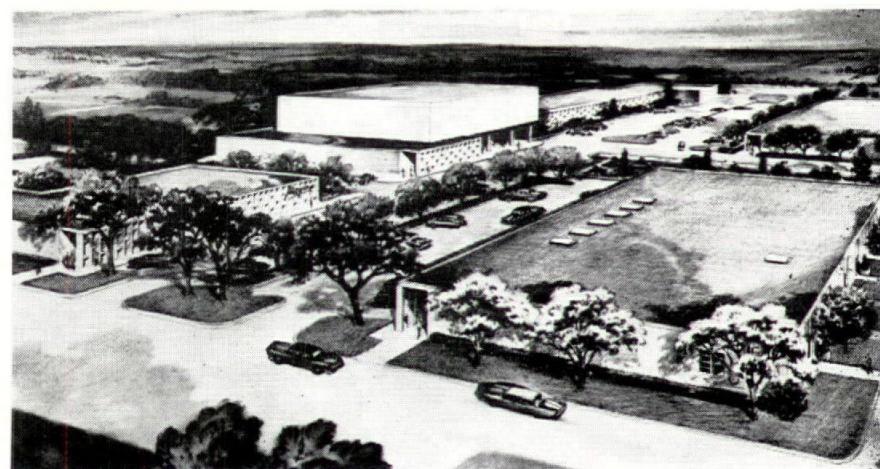
The compact nine acres of the Center at Oak Lawn, Slocum Street and Hi-Line Drive will be a nucleus of design contribution to decorative trades, since all tenants' lines are of national leadership stature.

Building A will house, among others, Baker, Widdicombe, Richard Wheelwright, Caro & Upright, John Scalia-Schmieg & Kotzian, Jack Lenor Larsen, Paul Newberg, Clark & Burchfield, and Herman Miller. Building B will house, among others, Kittinger, Molla, F. Schumacher, Waverly, J. H. Thorp, E. C. Carter, Wycombe, Meyer, and Payne & Company. Buildings A and B were formally opened September 6.

Showrooms will be open to architects, interior and industrial designers and retailers of home furnishings, all of whom are expected to visit Dallas in greater number since facilities will greatly increase convenience and save time. Visual planning by prospective buyers will be emphasized at the Center. There will be space enough to display the major portion of units making up each line.

Old River Bed Avoided

Surmounting what he termed "one of the biggest obstacles in planning the project," Jacob E. Anderson, member



New Decorative Center In Dallas

A separate unit in the Trinity Industrial District of Dallas will be The Decorative Center, shown here in architect's perspective. Foreground is Slocum Street, to the right is Hi-Line Drive, and at the opposite end from Slocum is Oak Lawn. Originally the nine-acre property was traversed by Trinity River. The river bed will become a sunken garden beyond the building in right foreground. Building B, left foreground, and Building A, right foreground, were formally opened on September 6.

of the American Institute of Architects, and architect on the Decorative Center, located and scaled buildings to avoid the old Trinity River bed which originally ran diagonally through the center of the property. Buildings hug corners of the property. The former river bed, filled in completely, will be marked by one edge of Building C and by a sunken garden.

Buildings will face in courtyard fashion, further accenting the integral nature of the Center.

The control of sun on showroom glass fronts is solved by upright fins or baffles of Haydite concrete which stand like giant louvers beyond building fronts. The space between building fronts and louvers is a covered walkway or arcade. Louvers reach tall to share the roof with each building, and have walk-through space. Horizontal members between louvers create a pattern in the sunlight. Upright louvers lend unity of appearance to building facades, masking individualized window displays.

Impression of Greenness

Landscape effects by Arthur and Marie Merger will emphasize the unity of buildings by giving the eye an impression of greenness within the center itself. Native trees, grassy areas, individual foliage gardens and climbing vines on concrete louvers will extend green detail.

Ease in reaching the Center and maximum accommodation figured heavily in Center planning.

Within five minutes from downtown Dallas, the Center will be one block from Stemmons Expressway, a part of U. S. Highway 77 due for completion in 1956. Automobile entrances on each bordering street will lead to parking facilities for 500 cars within the Center proper.

All ground-floor entrances to buildings eliminate elevator congestion. Buildings are air-conditioned with acoustic ceilings. The Center has an RCA music system, and the buildings include a tearoom and private club.

Trammell Crow and L. Storey Stemmons are developers of the Center; McFadden & Miller, contractors; and William Campbell Jr., leasing agent.

The advantages of the Center to Texas include those of increase in national trade traffic and enrichment of design standards. It is important to note the key role which architecture played throughout in the development of the Decorative Center as a new concept in marketing and home furnishing.

Why Study Architecture?

By David D. Red, Professor of Architecture,
School of Architecture, University of Houston

Editor's Note: Beginning with this issue, the TEXAS ARCHITECT will present a series of articles on various aspects of architectural education, by faculty members of the five architectural schools in the state. The opinions advanced in these articles are those of the individual schools and authors involved, and do not necessarily reflect the opinions of either the Texas Society of Architects or of the TEXAS ARCHITECT.

The Methods

There are two methods used to satisfy the needs of humanity through the use of buildings. One of these methods is the Arbitrary Method which adopts function to the structure. The other determines first the function and then adopts the structure to that function. This is the Analytic Method.

Historical Background

Both methods are found throughout history and originated with primitive men. The cave dwellers, the first inhabitants of living abodes, gave up the ways of the nomad and became settled; their mode of living was changed; they adopted themselves to living in caves. This is the Arbitrary Method. The American Indian, however, by stretching skin over poles tied together at one end, made a Teepee. The Teepee was easy to erect and easy to move from place to place; it suited the mode of living of the Indian. The Teepee is a structure which was adopted to the nomadic life of the Indian. This is the Analytic Method.

The evolution of buildings is an interesting study. We find one generation producing new materials and new methods based on the technology and economics of the era. When these new materials and new methods are incorporated into a building it results in what we call a Style. The better Styles are a result of the Analytic Method. We also find during the same era that the old methods and materials are still used and fostered. This is the Arbitrary Method. Naturally there is a clash of ideologies.

The Compromise

Alexander Pope in his Essay On Criticism, states, "Be not the first by whom the new is tried, nor yet the last to lay the old aside." Architecturally speaking this is asking much and is not easy. The Compromise is fraught with confusion. So it is with Architecture.

The Southern Colonial style, with

porches of copied classic columns, was the result of an economic system with many servants and with wealthy sons who studied in Europe, returning to build in a semi-tropical climate which demanded wide overhangs. We find today that the Southern Colonial is being crammed on small city lots. The candles have been replaced with light globes that look like candles. The servants have been replaced with gadgets and the whole house is air-conditioned. This is not an easy thing to do. It requires patience and much study to make a compromise meet all the requirements. It would be much easier to duplicate the Southern Colonial as it was, using the Arbitrary Method, or to build anew using the Analytic Method.

The Arbitrary Method

The Arbitrary Method is the easiest method of building and is the safest.

It has proven itself.

"If it was good enough for Uncle Dud, it's good enough for me."

"If it has stood the test of time it must be good."

"I want one just like the one down the street."

These expressions are the result of a quality—and cost—conscious buying public educated in the ways of mass production. For the person who cannot visualize, or cannot use his imagination, must have something that he can see and feel. If he likes it, he buys it; if he does not like it he leaves it. This is a very real thing to the person who is buying or investing. It is one of the keys to the home-building industry. If a home is geared to the rapid strides that are taking place in mass-produced products, it becomes speculative and the developer, unless he knows what he is doing, is apt to be a loser. This is all the more reason to rely on the Arbitrary Method; the product has been sold for a profit, here are the drawings, here is the cost analysis and it can be duplicated.

The Arbitrary Method is becoming one of the distinguishing features of the Twentieth Century's mass production technology. The machine and automation are producing materials in standard patterns and pieces. These products are fastened together producing masses which are to be used in a could-be manner. "It could be used for a lot of things." An example of this is

the Quonset Hut which was the answer to the Army's needs during the war. It served very well the original need for which it was intended, however we find that it is now housing Hamburger Stands and Cow Stalls. The Arbitrary Method can utilize the unlimited possibilities of engineering developments if future builders are trained in technology and engineering.

The Arbitrary Method is part of our Architectural heritage. The Basilica plan for churches can be traced to the Basilica of Trajan in Rome. This building was built originally as a building to house the tribunal and assessors of the Roman practice of law and business. The Christian Church occupied the building and instituted its services to suit the building. This is the Arbitrary Method. There have been attempts to break away from the Basilica plan, but it is still the plan most used for church buildings today.

The Arbitrary Method is little concerned with the function of the building, other than to enclose space or to duplicate; the structure is the important part.

The Analytic Method

The Analytic Method is concerned with the use of space, and the proper enclosure for that space. This requires an analysis of the space requirements such as:

How many beds are required for a hospital and what equipment is needed to service those beds?

How many pupils from a community use the school? This would determine the number of rooms. What method of teaching is used? This would determine the shape and exposure for the class room.

After the space requirements are determined, then the enclosure is chosen to admit light and ventilation and to exclude the unwanted elements such as rain and wind. A structural system is chosen to best solve the space requirements and the enclosure requirements. The Analytic Method requires a mature understanding of the entire building industry, as well as an understanding of sociology, psychology and the other human aspects of life.

The Building Industry

Everyone who builds is creating Architecture. It makes little difference what method he uses, but the methods do point out the need for study in the areas mentioned.

The Developer, Speculative Home
(Continued on Page 12)

Central Texas Chapter History Includes 50c Dinners of Long Ago

By Goldwin Goldsmith, FAIA-TSA

So far as is known Hugo F. Kuehne was the first AIA member in Austin. He became a member in 1917, a few years after starting the Department of Architecture at the University of Texas. Later Professor Samuel Gideon came to the University as an Institute member. About the same time the Page brothers, Louis and Charles, began practice in Austin. Then Robert Leon White came to the University, after working with architects in San Antonio, and George Walling, who seems to have commuted between Austin and Washington, D. C., where he is now. All of these joined the Institute at various times up to 1930.

In 1928 Professors Walter T. Rolfe and Goldwin Goldsmith, who became A.I.A. members in 1925 and 1911 respectively came to the University and there were nine Institute members in Austin, about half of them practicing and half on the University faculty.

All of the Austin members of A.I.A. were assigned to the West Texas Chapter in San Antonio. At that time there were only three Texas chapters, cen-

tered at Dallas, Houston and San Antonio. It was a long and rather arduous trip to San Antonio over the old narrow and twisting highway and the Austin members were usually content to attend only the annual meeting of the West Texas Chapter. But they felt the need to get together and talk over institute matters more often, and around 1932 they organized the Austin Branch of the West Texas Chapter and began adding more members. At last, tiring of the 100-mile night journey, they applied for a charter as the Central Texas Chapter. Unfortunately, due to the division of the state between the three existing chapters, all of the counties naturally considered the Austin area were part of the West Texas Chapter district. Application for the charter, specifying the desired area, was thoughtlessly made without asking for the consent of the West Texas Chapter from which these counties would be taken, and for a short time there was some hard feeling.

"Damyaknee" Goldsmith Is Peacemaker

To allay this, a committee of three

was appointed to visit San Antonio and try to adjust the oversight. Although the committee drove down together, Professor Goldsmith, a damyankee, comparatively new to this group of Texans, was the only member of the committee to keep the appointment and spent a rather uncomfortable afternoon. Perhaps it is not wise to remind the San Antonio chapter almost 25 years later of this sore spot, which is probably entirely forgotten by them.

Charter Granted in 1938

The Central Texas Chapter began with a practice of holding dinner meetings monthly with the Chapter paying for the meal. There was one year when this was dropped. The result was a cut of more than one-half in attendance and the former practice was renewed, restoring the size of the meetings.

These dinners held at the University Commons, served the members a really good meal for fifty cents! As dues were but five dollars a year the treasurer was thankful that the entire membership was not present at every meeting. It is only recently that members have felt that they could afford to pass up an occasional dinner!

At the time the charter was granted, in October, 1938, Arthur Fehr was

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chapter president. The TSA was to be organized eight months later in a memorable meeting at the Driskell Hotel in Austin.

At the suggestion of Arthur Fehr the president for the first full year of chapter existence was Professor Goldsmith, who later served as secretary-treasurer during World War II until those members who were in the army were able to return. This was a difficult financial period, but the treasurer charged the absentees one dollar a year to cover the postage on meeting notices and "The Paragraph," a document written usually by Professor Rolfe.

Louis Page was the first to start the roll of deceased members but his two sons, Louis and George, are carrying on the practice of architecture. Charlie Page has his son, Charlie, Jr., with him. Samuel Gideon was the next to go. Bertan Giescke also passed on. Hugo Kuehne, whose son became an engineer, is a Fellow of the A. I. A. Walter Rolfe deserted the University of Texas, and the Chapter for practice in Houston. Professor Goldsmith resigned from the University School of Architecture this year. The Central Texas Chapter, with some fifty members and many associates and juniors, was largely built up by the graduates of the university.

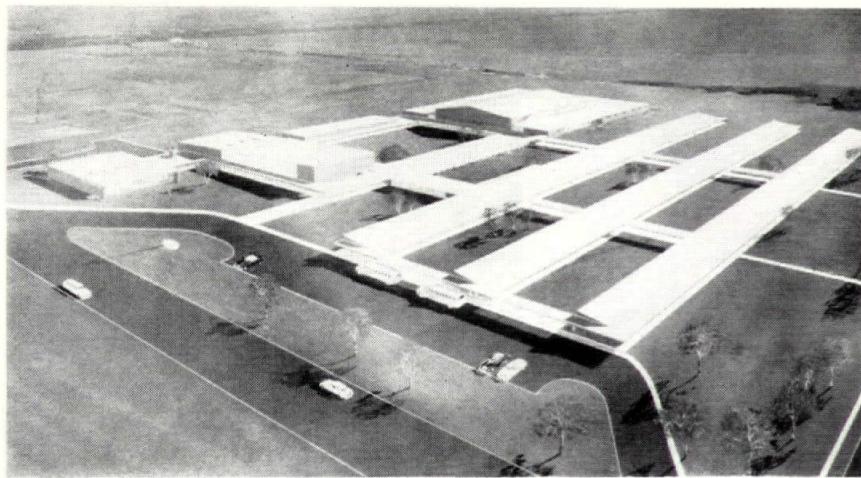
Increasing Chapter activity in recent years has included the TSA state convention, held in Austin in 1953, a number of Chapter projects in the public interest, and some very extensive Texas Architects' Week programs. Membership has increased steadily.

In 1955, the Chapter was signally honored by the selection of Hugo F. Kuehne as Austin's "Man of the Year."

Charles Granger is president of the Central Texas Chapter this year and James Pollard, vice president. Carlton Brush is treasurer and Claude Pendley is secretary. Winfred Gustafson is TSA director.

Key committee chairmen include: Louis Page, architectural practice; George Page, chapter affairs; Harwell Harris, education; Whit Phillips, hospitals and public health; Claude Pendley, public relations; and Temple Mayhall, school buildings.

The Chapter has had a most active year, with a comprehensive Texas Architect's Week program climaxed by a banquet honoring Mr. Kuehne, and a number of projects.



Award of Honor Winner

The design for the Crain Junior High School, in Victoria, won the Chapter award of honor for the Austin architectural firm of Fehr & Granger, TSA-AIA, in a competition sponsored by the Central Texas Chapter, TSA. Judges for the competition were Harwell Harris, AIA-TSA, of Austin, chairman; Harold Calhoun, AIA-TSA, Houston; and Thomas Broad, FAIA-TSA, of Dallas, all TSA-AIA.

The Crain Junior High School is described by the architects as "an organized center for the educational, social and recreational development of the citizens of the community. The various units of this school plant are related on the large school site to permit and encourage maximum use by both children and adults."

McGinty and Collier Named to State Board of Architectural Examiners

Milton B. McGinty, TSA-FAIA of Houston, and William M. Collier, TSA-AIA of Abilene, have been named to the State Board of Architectural Examiners by Governor Allan Shivers. The appointments were announced recently in Austin.

Mr. McGinty replaces Fred J. MacKie of Houston, vice-chairman of the Board, and Mr. Collier replaces William C. Baxter of Weslaco, both of whom have completed terms on the Board.

Other Members Listed

Other Board members, all TSA-AIA, are George Dahl of Dallas, chairman; Louis Daeuble, Jr. of El Paso, vice-chairman; Harold E. Jessen of Austin, secretary-treasurer; and C. C. Simmons, of San Antonio.

Appointments to the Board, which supervises examinations for architectural registration in Texas and many other important functions dealing with the maintenance of professional standards in the practice of Architecture, are now for a six-year period. It is customary to make two appointments to the Board every other year, so that at any given time there are two members each with six, four and two years respectively to serve.

Texas Quarries, Inc. To Sponsor Golf Tourney At TSA Convention

Dave Johnson, president of Texas Quarries, Inc., has announced that his company will again sponsor a golf tournament preceding the Houston TSA convention on November 2-4. Tournament prizes will be limited to architects and their wives.

The tournament will be held at the Pine Forest Country Club at 9:30 a.m., Tuesday, November 1. A breakfast at 8:00 a.m. will precede the competition.

INDEX OF ADVERTISERS

Academy Rubber Co.	15
Anderson, H. G., and Associates	16
Briggs Mfg. Co.	2
Chrysler Airtemp Corp.	Cover II
Chupik Wood Mfg. Company	15
Clay Products Ass'n.	1
Dezendorf Marble Co.	15
Finger Contract	16
Folmar Co., R. H.	11
Great Southern Supply Co.	6
Portland Cement Association	4
Southern Inspection Service	16
Texas Bitulithic Co.	13
Texas Quarries, Inc.	Cover III
Texeramics Inc.	14
Uvalde Rock Asphalt Company	Cover IV
Zurn Continental Services, Inc.	14

WHY STUDY ARCHITECTURE? . . . (Continued from Page 9)

Builder and Financier are influencing the lives of the people who occupy their buildings. They shape the lives of whole communities through the architecture which they are producing. The area may become a slum or a healthy community. A study of Architecture through City Planning will point out the mistakes of the past and prove a wise investment to the financier. A study of Architecture will show the builder that Heavy Timber Construction produces a character quite different from Platform Frame Construction. A study of Architecture will show the Developer that the Cape Cod Cottage is not the type of home to build in the south with its humid climate and torrential rains.

The Traditionalist is apt to get in a rut. The things that people buy are not always the things that they want; as a matter of expediency they have to take what they can get. A study of Architecture will show that through the ages Architecture is changing.

The Modern is revolting against Tra-

dition. "In order to be sensational, it must be different," is the theme of some modernists. True Modern is often misinterpreted as flaunting tradition. This is not so. A study of Architecture will demonstrate that Modern is based on tradition and is a step toward utilizing all the past to plan better for the future.

The Study of Architecture

For members of the building industry who wish to study Architecture, most colleges and universities offer courses of instruction which include enough courses in Architecture and Engineering to prepare them for the building industry. These courses do not lead to professional degrees. They do, however, lead to degrees in other colleges or a university, such as the College of Business Administration or Arts and Science.

The person who wishes to become an Architect must have a thorough background in all matters that concern human relations. This includes the humanities, language, history, social sciences, mathematics, applied science;

in other words, a standard four-year course of instruction at an accredited college or university. Aside from formal education, a practical understanding is necessary. This is accomplished through years of experience as an apprentice in an Architect's office. A cultural background coupled with formal education and experience must be added to the technical aspects of the study of Architecture. These studies include the study of Asthetics, Design, Construction and Manual Skills. Asthetics is the study of background influences on Architecture, such as History, Music, Sculpture, and Art. Design is the study of the relation of parts and the correlation of elements into a whole. Construction is the study of materials, the mechanics of materials, mechanical installations and building engineering. Manual skills is the study of drawing techniques.

Architecture is the end result of building. The persons who bring it into existence, no matter who they may be, have a responsibility to their fellow men which is serious enough to require an understanding of what they are doing. This can only be accomplished through a study of Architecture.

AIA Stand in Air Academy Controversy (Continued from page 5)

" . . . The plain inference is that the committee wants Congress to have final say-so on what the design should be. No greater calamity could befall the Air Force than to have its long-needed academy involved in a congressional long-haired squabble over what is "art," over the merits of functional versus classical design, over the nuances of aesthetics. . . . This is the kind of thing that can best be handled by competent designers working quietly for the executive branch (the Air Force) which is going to operate the academy after it is built. . . . Architecture, like jet plane design, should be left to specialists. Congress has no business trying to get into this act. . . . This battle over design, we suspect, may be no more than a cover-up for those who are still hopeful of getting the Air Academy away from Colorado. . . . Congress is going to look rather silly if, after deciding an academy is needed and after making proper provisions for the selection of the site and the selection of the architects, it delays the project for a year on the basis of: What is art?"—The Denver Post.

"The House Appropriations Commit-

tee is holding up the new Air Force Academy because certain of its members do not like the architectural plan. Evidently it is too "modern" for them. But how could such an institution ever be too modern? If any design should be modern, it is the design of the Air Force Academy. Our congressmen would doubtless prefer something nice and traditional, a Georgian or a Gothic academy, or maybe something in Greek revival style—or a fine "blending" of all three. Perhaps they would like to see our Air Force cadets trained in antediluvian aircraft as well. Let's get a few World War I Spads or Nieuports out of the Smithsonian. . . . And speaking of the Smithsonian, why wouldn't it be a good model for the Air Force Academy? Solid as a rock, grim, gray and forbidding, it is more military looking than most military establishments. . . . The congressmen want to build a monument to what has been, rather than a stimulus to what is to be. Let's get on with it, we say, and let the architects do their job. The plans look fine to us."—Boston Herald.

" . . . The architects chosen for the great work are of the firm of Skidmore, Owings and Merrill, which has done some of the most distinguished building in this country. . . . Its plans, as first revealed in a highly tentative way, were indeed in the contemporary idiom. . . . Is there anything inappropriate in this? . . . The great cathedrals were modern; they were even "modernistic" (if there existed such a misbegotten word) when they were built; and those whose construction bridged successive generations carried on their face the changing ideas of men. In England today the great cathedral at Coventry, destroyed by bombs in World War II, is being re-created in a style and in materials wholly of the present. If this is true of structures which embody so much of ancient wisdom and tradition, how much more should it be so of one, like the Air Academy. . . . The best contemporary architects, confronted with the most challenging of tasks, will alone insure that this age will create architecture worthy of the past. Some faith and boldness are needed. The spirit shown by the House Committee must result, at the very best, in a negative mediocrity."—New York Herald-Tribune, July 14.

Convention Theme Draws Early Attention To TSA Sessions In Houston November 2-4

"An Approach to Good Design," theme of the 16th Annual Convention of the Texas Society of Architects to be held November 2, 3, 4 at the Shamrock Hilton Hotel in Houston has already evoked more interest than any convention in T. S. A. history.

The convention, with Baldwin N. Young, TSA-AIA, of Houston as state chairman, has been broadened in scope to make it the largest regional convention in the American Institute of Architects' organization. Since design is a primary function of the architect, all phases of design are of importance to him. Therefore a distinguished panel of internationally known figures has been invited to present discussions on many applications of design relating to architecture.

Top personalities from the fields of landscape architecture, city planning, industrial design, interior decoration, furniture design, and the fine arts will join with a panel of America's top architects in explaining facets of the field of design.

Key Personalities Listed

Among the key personalities who are scheduled to attend are Florence Knoll, of Knoll Associates, New York, interior decorator, colorist, and fabric designer. George Nelson, A. I. A. of New York City whose furniture designs are fabricated and merchandised by Herman Miller, will also appear.

Harold F. Wise of Harold F. Wise Associates, Los Angeles, city planning consultant, is currently engaged by the City of Austin to prepare a master plan and is a featured member of the all-star cast of panel members at the Houston TSA convention.

Seymour Fogel, of Austin, well-known Texas artist and muralist, is another convention personality widely appreciated as a pungent and witty speaker who has crusaded for greater use of the artist's talents in buildings. Garrett Eckbo, perhaps America's best known landscape architect is another speaker whose contributions to the convention seminars should be notable.

Longer Seminar Sessions

The very scope of the theme "An Approach to Good Design" has necessitated increasing the duration of the seminar sessions by a full day. This has called for planning of more social affairs than ever before.

Baldwin Young and Hamilton Brown, local chairman, have planned the largest trade show ever held at a T. S. A. convention. The rapidity of technological developments in the construction industry has served to make exhibits of new products and services one of the prime educational factors at any architectural convention. The Hall of Exhibits at the Shamrock Hilton is a particularly advantageous location for a distinctive trade show.

Another factor which will add greatly to interest of the November convention will be the interest of allied professional groups in the subject matter of the seminars. Invitations will be sent to members of the landscape architects and the American Institute of Decorators asking them to participate with the T. S. A. It is also hoped that large numbers of students will also be able to attend.

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Texas Industries, Inc. Announces Changes In Three Key Positions

Texas Industries, Inc., has announced the following personnel changes for Texcrete Company of Houston and Texas Lightweight Aggregate Company:

Ed C. Jancik has been named general manager; B. J. (Bill) Alexander, general sales manager; and Walter D. Rosenberg, Jr., production manager.

Texas Industries is the nation's largest producer of Haydite expanded clay and shale lightweight aggregates and a leading producer of concrete masonry units. The company's Gulf Coast Haydite plants are at Stafford and Rosenberg.

Jancik was formerly sales manager for Texas Lightweight Aggregate Company. A registered professional engineer, he has been in the construction materials business and a resident of Houston for 18 years.

Alexander was formerly sales manager of Texcrete Company, Dallas. Rosenberg has been with other Texas Industries operations in Dallas and Corpus Christi.

Lathing and Plastering Contractors to Launch New Specifications Study

The Texas Lathing and Plastering Contractors Association is considering the preparation of a standard set of specifications for the lathing and plastering industry in Texas, according to Charles S. Strawn, state representative of the association.

James J. Pollard, AIA, professor of architectural engineering at the University of Texas has been retained to study available published material and to furnish the association with a recommendation for the accomplishment of this project. Work on Professor Pollard's report was begun in August, and will be completed in time for consideration by the board of directors of the association at its September meeting.

If the findings of this report indicate that such a project is feasible the architects of Texas, who will be the principal users of the specifications, will undoubtedly be called upon to furnish material and suggestions during the preparation of the specifications and to review and criticize the final product, according to Professor Pollard.

Professor Pollard is vice-president of the Central Texas Chapter, AIA.

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Officers of the Society include Ralph J. Mulhauser, Houston, member of the executive board.

Other founding members include Alvin W. Anderson, San Antonio; and W. B. "Pick" Holmes, Houston.

Membership is open to professional food facilities consultants who can qualify on the basis of background and experience.

Headquarters of the Society are at 8032 West Third Street, Los Angeles 48, California.

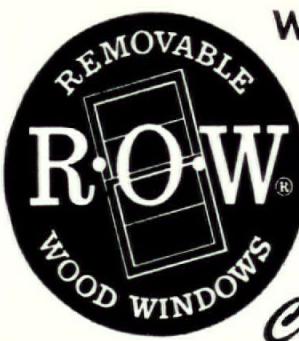
**At Home With Architecture . . .
(Continued from page 7)**

health, education and welfare, Office of Education, Washington, D. C.; George Denemark, N.E.A.; Charles Hettinger, supervisor of television education, Pittsburgh Board of Education; the Public Relations Committee, American Institute of Architects: John Wellborn Root, Chairman; William Stephen Allen, Jr.; Karl F. Kamrath, TSA-AIA of Houston; Harold Sleeper; Harold Spitznagel; G. Thomas Harmon, III.; Leon Chatelain, Jr.; also former committee members, Herbert Millkey, Frank McNett, Francis J. McCarthy. Committee on Education, A.I.A.: Lawrence B. Anderson, School of Architecture and Planning, Massachusetts Institute of Technology; Lawrence S. Whiten, Birmingham, Alabama; Sidney W. Little, School of Architecture and Arts, University of Oregon; Edmund R. Purves, Executive Director, A.I.A., Walter A. Taylor, Director of Education and Research, A.I.A., and Maurice J. Sullivan, TSA-AIA of Houston.

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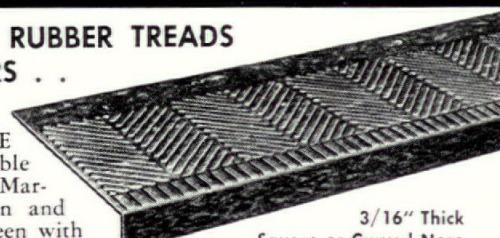
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New Products

Copies of the new four-page folder "Eight Plywood Products for Architects & Builders" are available without cost through Associated Plywood Mills, Inc., Eugene, Ore. The booklet illustrates and describes standard fir plywood, interior and exterior construction plywood, six decorative plywoods including Sea Swirl, and veneer-faced plywood in birch, Philippine Mahogany, and knotty pine.

* * *

"Modern Magic", a 12-page, four-color booklet on decorative plywoods, has also just been released by Associated Plywood Mills, Inc.

* * *

The Parker Pen Company has unveiled laboratory models of its new liquid graphite pencil, which writes an erasable "lead" line but will never wear or break its point, the manufacturer claims. The use of liquid graphite in the new pencils eliminates the need for sharpening the point, which is actually liquified graphite in suspension.

Parker officials, who estimate that the new pencil will be on the market before April 1, say that they are discontinuing the manufacture of mechanical lead pencils in favor of the new liquid graphite type.

University of Wisconsin scientists aided in the development of the new pencil, which is being awaited with interest by architects and draftsmen.

* * *

"HOME AIR CONDITIONING AND HEATING SYSTEMS" is the title of the new Chrysler Airtemp booklet which lists complete model and specification information on new products and on the company's entire line of residential air conditioning and heating equipment. Copies of the booklet can be obtained by addressing requests to Chrysler Airtemp, Merchandising Department, 1600 Webster Street, Dayton, Ohio.

* * *

Arcadia Metal Products of Arcadia, Calif., under the "Multi-Width" program, are now making it possible to install a wall of sliding glass doors in almost any width desired from a choice of nine basic units. The doors are of a uniform height, 6', 10". Variations in size are almost limitless.

A new and imaginative application of graphite to architectural design is found in a 10-ton, six-foot-diameter granite globe which accents the main entrance of a new \$1,800,000 high school in Clayton, Mo. The idea of the globe was conceived by Saint Louis architect William B. Ittner, who wanted a simple but decorative geometric shape for the school's main entrance. The globe and its base were fabricated by the Cold Spring Granite Company of Cold Spring, Minn. with stone setting by a Saint Louis contractor.

* * * *

A new insulation blanket applied from the outside of a new house by a time-saving method, the Kimsul "48" by Sheathing Blanket, has been introduced by the Kimberly-Clark Corporation, Neenah, Wis., following extensive research and development. The blankets are pre-cut to size and packaged in compressed form.

Among the advantages claimed for the new insulation product are labor saving; non-interference with duct work, electrical wiring or plumbing; sealed insulation "cocoon around exterior walls; high thermal performance through reflective cover and a low density, efficient fibrous insulation.

* * * *

The Republic Steel Corporation, in announcing further details of the sheathing of the new Socony-Vacuum skyscraper in downtown Manhattan, forecasts the coming-of-age of the family of chromium-and-iron alloys of iron known as stainless steels as "full-fledged building material." More than

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